

Jazz Theory – From Basic To Advanced Study

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“**Jazz Theory – From Basic To Advanced Study**” is intended for 2–, 3– or 4– semester curricula in jazz theory, ear training, improvisation, harmony, keyboard skills, jazz literature, and jazz composition courses. It can also be used as a self–study guide for professional musicians unaffiliated with an institution. The book includes 356 musical examples, ranging from original lead sheets of standard tunes (“Autumn Leaves,” “Dream Dancing”), jazz instrumentals (“Confirmation,” “Moose the Mooche”), transcriptions (“Moose the Mooche,” “Line Up”), and original compositions (“Billie’s Dance,” “Infidels Bounce”), to fully realized harmonic progressions, sample solos, and reharmonized tunes (“All the Things You Are,” “Stella By Starlight”). The **WORKBOOK**, which can be purchased separately, contains a selection of carefully graded exercises consisting of part–writing tasks, ear–training drills, keyboard realization, melody harmonization, model composition, and improvisation. In addition, the **WORKBOOK** contains two accompanying CDs: **Ear–Training CD** and **Play–Along CD**.

“**Jazz Theory – From Basic To Advanced Study**” is an innovative textbook designed for various demographics of undergraduate and graduate jazz students, and for an ever–increasing population of classical students interested in jazz theory and improvisation. The overall pedagogy combines theory, ear training, keyboard skills, and improvisation into a comprehensive whole that enables more effective internalization and understanding of various theoretical topics discussed in the book. Conveniently divided into three parts, each major section is written with a specific group of students in mind: Part I for beginners, Part II for intermediate and Part III for advanced students. While each of these sections creates a separate whole, they also form a comprehensive and cross–disciplinary narrative when taken together.

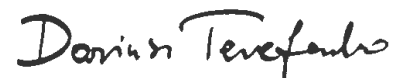
In addition to the traditional topics covered in the chapters on **MUSIC FUNDAMENTALS**, **HARMONIC FUNCTION**, **FOUR–PART CHORDS**, **FIVE–PART CHORDS**, **MODES**, **THE BLUES**, and **JAZZ LEAD SHEETS**, the book engages the reader in an extensive discussion of **CHORD–SCALE THEORY**, **BEBOP**, and **PENTATONICS AND HEXATONICS**. The book also offers some original thoughts on the phrase structure of standard tunes in the chapter on **PHRASE MODELS**, and explains the principles of vertical and horizontal harmonization in the chapter on **JAZZ REHARMONIZATION**. The connection between theory and practice is an underlying motto of the book; this issue comes to the fore in the chapters on **IMPROVISATION**, **BEBOP BLUES**, **CONFIRMATION**, **MOOSE THE MOOCHE**, and **LINE UP**. The importance of acquiring basic keyboard skills as a necessary tool for developing comprehensive musicianship is addressed in the chapters on **KEYBOARD TEXTURES**, **IDIOMATIC JAZZ PROGRESSIONS**, and **VOICINGS**. To establish more meaningful connections between different branches of theoretical discourse and jazz theory,

the chapters on **PHRASE MODELS, THE AABA SONG FORM, THE ABAC SONG FORM,** and **EXTENDED AND UNUSUAL SONG FORMS** touch on various aspects of formal and modified Schenkerian theory, while the final chapter, **POST-TONAL JAZZ,** makes inroads into atonal music theory, offering innovative and thought-provoking ideas for the advancement of this type of interdisciplinary research.

Aside from pedagogical concerns, a subsidiary goal of this text – one hopefully appreciated by song aficionados – is to expand the repertory of standard tunes. Chapters 21–24 discuss harmonic designs, formal models, harmonic variations, and interpretations of standard tunes. In addition to the original sheet music (with the composer’s piano accompaniment, verses and lyrics) of “My Romance,” “Have You Met Miss Jones?” and other tunes, these chapters include the titles of 999 other songs based on the similarity of their tonal and formal designs. By classifying standard tunes according to the harmonic structure of the A section and the type of harmonic motion in the bridge, I hope that students can quickly learn a large number of tunes. Appendix A includes an alphabetical list of titles (with their composers and lyricists) mentioned in these chapters, and Appendix B contains a list of 200 essential standard tunes (out of the 999) that every jazz musician should know.

As stated earlier, the ultimate goal of **“Jazz Theory – From Basic To Advanced Study”** is to improve one’s improvisational skills. In a sense, then, theoretical knowledge is a means to that end; for the jazz musician this is synonymous with being proficient at different styles of improvisation. To attain that goal, I discuss at length four contrasting styles of improvisation: blues, modal, bebop, and the “Tristano” school. As the most important musical form in jazz, the blues takes precedence with extensive coverage across two different chapters. Modal improvisation is explained in Chapters 7, 8, 16, and 21. The techniques of bebop improvisation are discussed in Chapter 15 and applied to practical ends in Chapters 17–19. The “Tristano” school of improvisation is codified through the prism of Lennie Tristano’s solo on “Line Up” analyzed in Chapter 26. In addition to these four improvisational traditions, Chapter 27 makes substantial inroads into a more experimental, yet highly organized, system of advanced harmony and improvisation. In this chapter, I attempt to establish an interdisciplinary connection between atonal music theory and jazz theory. It is my humble wish to see the ideas developed in Chapter 27 taking new roots and being advanced by other jazz scholars. The possibilities are truly endless and the door for new explorations is left wide open...

Dariusz Terefenko



Associate Professor of Jazz Studies
Eastman School of Music

CONTENTS:

PART I – BASICS:

- 1. MUSIC FUNDAMENTALS**
- 2. JAZZ RHYTHM**
- 3. HARMONIC FUNCTION**
- 4. FOUR-PART CHORDS**
- 5. FIVE-PART CHORDS**
- 6. THE II-V-I PROGRESSION**
- 7. MODES**
- 8. CHORD-SCALE THEORY**
- 9. THE BLUES**
- 10. IMPROVISATION**

PART II – INTERMEDIATE:

- 11. JAZZ LEAD SHEETS**
- 12. KEYBOARD TEXTURES**
- 13. IDIOMATIC JAZZ PROGRESSIONS**
- 14. VOICINGS**
- 15. BEBOP**
- 16. OCTATONIC SCALES**
- 17. BEBOP BLUES**
- 18. “CONFIRMATION”**
- 19. “MOOSE THE MOOCHE”**

PART III – ADVANCED:

- 20. PENTATONICS AND HEXATONICS**
- 21. PHRASE MODELS**
- 22. THE AABA SONG FORM**
- 23. THE ABAC SONG FORM**
- 24. EXTENDED AND UNUSUAL SONG FORMS**
- 25. JAZZ REHARMONIZATION**
- 26. “LINE UP”**
- 27. POST-TONAL JAZZ**